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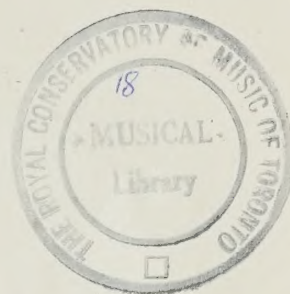
EL AMOR BRUJO

(L'AMOUR SORCIER)

(LOVE THE MAGICIAN)

BALLET EN UN ACTE DE

G. MARTINEZ SIERRA



MUSIQUE DE

MANUEL DE FALLA

PARTITION DE PIANO ET CHANT.

COUVERTURE ET VIGNETTE DE NATALIA GONTCHAROVA

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EL AMOR BRUJO. L'AMOUR SORCIER. LOVE THE MAGICIAN.

SCÈNE GITANE DE L'ANDALOUSIE

BALLET EN UN ACTE DE G. MARTINEZ SIERRA.

Musique de MANUEL DE FALLA.

PERSONNAGES.

1. *Candelas* ... Jeune femme gitane.
2. *Lucia* ... Jeune fille gitane.
3. *Le Revenant* Danseur (vieux costume de gitane, la figure noircie, aspect à la fois comique et horrible).
4. *Carmelo* ... Jeune homme gitane, amoureux de Candelas.

Quelques femmes gitanes, vieilles et jeunes.

CHARACTERS.

1. *Candelas* ... Young gipsy woman.
2. *Lucia* ... Young gipsy girl.
3. *The Spectre*... Dancer (in an old gipsy costume, with blackened face and an appearance that is at once comic and hideous).
4. *Carmelo* ... Young gipsy lover of Candelas.

Some old and young gipsy women.

ARGUMENT

Candelas, jeune femme très belle et très passionnée a aimé autrefois un gitane méchant, jaloux, et débauché, mais séduisant et calin. Elle a été fort malheureuse avec lui, cependant elle l'a aimé avec passion, elle l'a beaucoup pleuré et n'a pu l'oublier : le souvenir qu'elle en conserve est plutôt une sorte de songe hypnotique, une suggestion morbide, peureuse et affolée. Elle a peur, elle pense que le mort n'est pas tout à fait mort, qu'il peut revenir, qu'il continue à l'aimer à sa façon farouche, ombrageuse, infidèle et caline. Elle se laisse aller en proie à son passé, guidée par le pouvoir d'un spectre : pourtant elle est jeune, forte, et vivante. Le printemps revient et l'amour avec lui : l'amour vient sous la forme de *Carmelo*.

Carmelo, jeune et beau garçon, amoureux et galant, lui fait la cour. *Candelas* voudrait bien se laisser convaincre, elle l'aime aussi presque à son insu . . . mais le passé revient et l'obsède contre son amour présent. Lorsque *Carmelo* s'approche de *Candelas* et veut lui faire partager sa passion, le *Spectre* revient et terrorise la gitane qu'il éloigne de son amoureux. Ils ne peuvent échanger le baiser de l'amour parfait.

Carmelo éconduit, *Candelas* dépérit peu à peu : elle se sent comme ensorcelée, les amours défuntes voltigent autour d'elle d'un vol lourd comme des chauves-souris malfaisantes et fatidiques. Il y faut pourtant trouver un remède. *Carmelo* pense en avoir découvert

un. Il a été autrefois le camarade de celui dont le *Spectre* hante *Candelas*. Il sait que cet amoureux défunt était le type de l'amant andalou infidèle et jaloux ; puisqu'il semble conserver encore, même après la mort, du goût pour les jolies femmes, il faut le prendre par son faible, le détourner ainsi de cette jalousie posthume, et *Carmelo* pourra échanger avec *Candelas* ce baiser parfait contre lequel les maléfices de l'amour ne sauraient plus prévaloir.

Carmelo persuade *Lucia*, jeune fille gitane, amie de *Candelas* et jolie à ravir de sembler agréer les hommages du *Spectre* ; *Lucia* accepte par amour pour *Candelas*, et par curiosité féminine : l'idée de flirter avec un spectre lui semble attrayante et nouvelle. Et puis le défunt était un si joyeux vivant . . . *Lucia* se poste en sentinelle. *Carmelo* vient faire la cour à *Candelas* comme de coutume, le Revenant accourt . . . mais il trouve la gentille petite gitane, et il ne peut ni ne désire résister à la tentation : il n'a jamais résisté à la vue d'un joli minois. Il fait la cour à *Lucia*, il la cajole, il la supplie, et la petite gitane est si coquette qu'elle le met au désespoir. Pendant ce temps *Carmelo* a tout le temps qu'il faut pour convaincre *Candelas* de son amour, et la vie reprend ses droits sur la mort et sur le passé. Les amoureux échangent enfin le baiser qui triomphe de l'influence néfaste du *Spectre*. Et celui-ci meurt définitivement vaincu par l'amour

SYNOPSIS.

Candelas, a young, very beautiful and passionate woman, has loved a wicked, jealous, and dissolute, but fascinating and cajoling gipsy. Although having led a very unhappy life with him, she has loved him intensely and mourned his loss, unable ever to forget him. Her memory of him is something like a hypnotic dream, a morbid, gruesome, and maddening spell. She is terrified by the thought that the dead may not be entirely gone, that he may return, that he continues to love her in his fierce, shadowy, faithless and caressing way. She lets herself become a prey to her thoughts of the past, as if under the influence of a spectre; yet she is young, strong, and vivacious. Spring returns and, with it, love, in the shape of *Carmelo*.

Carmelo, a handsome youth, enamoured and gallant, makes love to her. *Candelas*, not unwilling to be won, almost unconsciously returns his love, but the obsession of her past weighs against her present inclination. When *Carmelo* approaches her and endeavours to make her share in his passion, the *Spectre* returns and terrifies *Candelas*, whom he separates from her lover. They cannot exchange the kiss of perfect love.

Carmelo being gone, *Candelas* languishes and droops; she feels as if bewitched, and her past loves seems to flutter heavily round her like malevolent and foreboding bats. But this evil spell has to be broken, and *Carmelo* believes

to have found a remedy. He has once been the comrade of the gipsy whose spectre haunts *Candelas*. He knows that the dead lover was the typical faithless and jealous Andalusian gallant. Since he appears to retain, even after death, his taste for beautiful women, he must be taken by his weak side and thus diverted from his posthumous jealousy, in order that *Carmelo* may exchange with *Candelas* the perfect kiss against which the sorcery of love cannot prevail.

Carmelo persuades *Lucia*, a young and enchantingly pretty gipsy girl, the friend of *Candelas*, to simulate acceptance of the spectre's addresses. *Lucia*, out of love for *Candelas* and from feminine curiosity, agrees. The idea of a flirtation with a ghost seems to her attractive and novel. And then, the dead man was so mirthful in life! *Lucia* takes up the sentinel's post. *Carmelo* returns to make love to *Candelas*, and the *Spectre* intervenes . . . but he finds the charming little gipsy, and neither can nor will resist the temptation, not being experienced in withstanding the allurements of a pretty face. He makes love to *Lucia*, coaxing and imploring her, and the coquettish young gipsy almost brings him to despair. In the meantime, *Carmelo* succeeds in convincing *Candelas* of his love, and life triumphs over death and over the past. The lovers at last exchange the kiss that defeats the evil influence of the *Spectre*, who perishes, definitely conquered by love.

EL AMOR BRUJO

L'AMOUR SORCIER

(Scène Gitane de l'Andalousie)

LOVE THE MAGICIAN

(Andalusian Gipsy-Tale)

Ballet en 1 Acte de G. MARTINEZ SIERRA.

Musique de MANUEL de FALLA

INTRODUCTION.

Allegro furioso, ma non troppo vivo. (M ♩ = 132.)

PIANO

First system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The middle and bottom staves have a grand staff (treble and bass clefs). The music features a series of eighth notes in the top staff, with a crescendo leading to a piano (*p*) dynamic. The bottom staff has a bass line with a 5-measure rest.

Second system of musical notation. It continues the piece with a *molto* tempo marking and a fortissimo (*ff*) dynamic. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a grand staff. The music features a series of eighth notes in the top staff, with a crescendo leading to a fortissimo (*ff*) dynamic. The bottom staff has a bass line with a 5-measure rest.

Third system of musical notation. It continues the piece with a *dim.* (diminuendo) marking and a piano (*p*) dynamic. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a grand staff. The music features a series of eighth notes in the top staff, with a crescendo leading to a piano (*p*) dynamic. The bottom staff has a bass line with a 5-measure rest.

CHEZ LES GITANES. (La Veillée.)

Tranquillo e misterioso

(M. ♩ = 72)

RIDEAU

Fourth system of musical notation. It consists of a single staff with a grand staff (treble and bass clefs). The music features a series of eighth notes in the top staff, with a crescendo leading to a piano (*pp*) dynamic. The bottom staff has a bass line with a 5-measure rest. The tempo is marked *sempre simile*.

m.d.
(p)
(b) p.
(b) p.
(mf)
(p marc.)
cresc. poco a poco
sempre cresc.
(mf)
f
molto dim.
dolce espr.
pp
2 Ped
poco rit.
(1)
attacca subito
perdendosi

(1) Cette mesure servant de liaison entre celle qui la précède et la Chanson, doit être supprimée au cas où celle-ci ne serait pas exécutée dans les auditions aux concerts.

CHANSON DU CHAGRIN D'AMOUR

Allegro ♩ = 160

Piano introduction in 3/4 time, key of B-flat major. The piece begins with a piano (*pp*) texture, featuring a melody in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked Allegro with a quarter note equal to 160 beats per minute. The introduction concludes with a mezzo-forte (*mf*) section, where the melody and accompaniment both become more prominent.

(con dolor)

Vocal entry and piano accompaniment for the first line of the song. The vocal line begins with a triplet of eighth notes, followed by a half note and a quarter note. The piano accompaniment features a steady eighth-note pattern in the left hand and a melody in the right hand. The tempo is marked Allegro. The first line of the song is: "A - y! Ah! Yo no Je sens". The piano accompaniment includes a triplet of eighth notes marked *dim.* (diminuendo).

Vocal entry and piano accompaniment for the second line of the song. The vocal line begins with a half note, followed by a quarter note and a half note. The piano accompaniment features a steady eighth-note pattern in the left hand and a melody in the right hand. The tempo is marked Allegro. The second line of the song is: "sé que sien - to, ni sé que me dans mon â - me un sourd je ne". The piano accompaniment includes a triplet of eighth notes marked *dim.* (diminuendo).

pa - sa, cuan - do és -
sais quoi, Quand cet

pp *8* *dim.* *mf* *pp*

- - te mar - di - to gi - ta - no me far - ta! (con temor)
- hom-me in - fâ - me n'est pas au-près de moi! Can-de-la que
Feu, ma com-pa-

mf *8* *dim.*

ar - des *affret.*
gni - e *f (con ira)* *rit.*

Más arde el in - fier-no que toi-ta mi sangre a-bra-sa de
Je crains moins la flam-me que la ja-lou - si - e qui me brû-le

pp *colla voce* *f*

6 (♩ = ♩) *a tempo*
f

ce - los!
 l'a - me!

(♩ = ♩) *a tempo*

f

p

mf

p

(con angustia)

Ah!

y!

Cuan - do el
 La ri -

dim.

mf

ri - o sue - na qué que - rrá de - cir?
 - viè - re a - mi - e mur - mu - re tou - jours,

A - y!
 Ah!

pp

mf

(con amargura)

Por que-
Et Vin-

The first system of the musical score. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs). The piano part begins with a *pp* (pianissimo) dynamic and includes a *dim.* (diminuendo) marking. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature.

- rer á o - tra se or - ví - a de mí! A - y!
- grat m'ou - bli - e pour d'au - tres a - mours. Ah!

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with a *pp* (pianissimo) dynamic in the first half and a *mf* (mezzo-forte) dynamic in the second half. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

(con desvario)

Cuando el fuego a - bra - sa.... Cuando el ri - o sue - na....
Ce feu qui brûle en moi... Ce roud je ne sais quoi...

The third system of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with a *p* (piano) dynamic. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

Più mosso.

(con locura)

Siel a-gua no mataal fue - go A m'el pe-nar me con - de - na!
 Larmes é-tei-gnex en moi Ah! je sens mourir mon cœur! —

Più mosso.

rit. molto
 (con forza) *a tempo*

A m'elque-rer me en-ve - ne - na! A mí me ma-tan las pe - nas!
 Mar-ty - ri - sé de dou - leur D'un a-mour traître et men-teur.

f *p*

A - y! — Ah! —

poco rit. *pp* *poco* *Tempo.* (Tranquillo e misterioso)

Ces trois mesures servant de liaison pour la suite, doivent exécuter même au cas où la Chanson serait supprimée.

(LE REVENANT)

MOSSO.(M. $\bullet = 126$)

mf marc.

[illegible]

DANSE DE LA FRAYEUR.

Allegro ritmico. (M. ♩ = 126)

ms marc.

Allegro ritmico. (M. = 126)

mf marc.

f

p

3 2 1 3 2 1 2

mf marcato

This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The notation is as follows:

- System 1:** Treble staff has a series of eighth notes with a *f* dynamic. Bass staff has a series of eighth notes with a *mf* dynamic.
- System 2:** Treble staff has a series of eighth notes with a *mf* dynamic. Bass staff has a series of eighth notes with a *mf* dynamic.
- System 3:** Treble staff has a series of eighth notes with a *f* dynamic. Bass staff has a series of eighth notes with a *dim.* dynamic.
- System 4:** Treble staff has a series of eighth notes with a *mf* dynamic. Bass staff has a series of eighth notes with a *f* dynamic.
- System 5:** Treble staff has a series of eighth notes with a *dim.* dynamic. Bass staff has a series of eighth notes with a *f* dynamic.

f *dim.* -

f *p* *f*

f *dim.* - *pp*

cresc. *f*

p *cresc.* *mf*

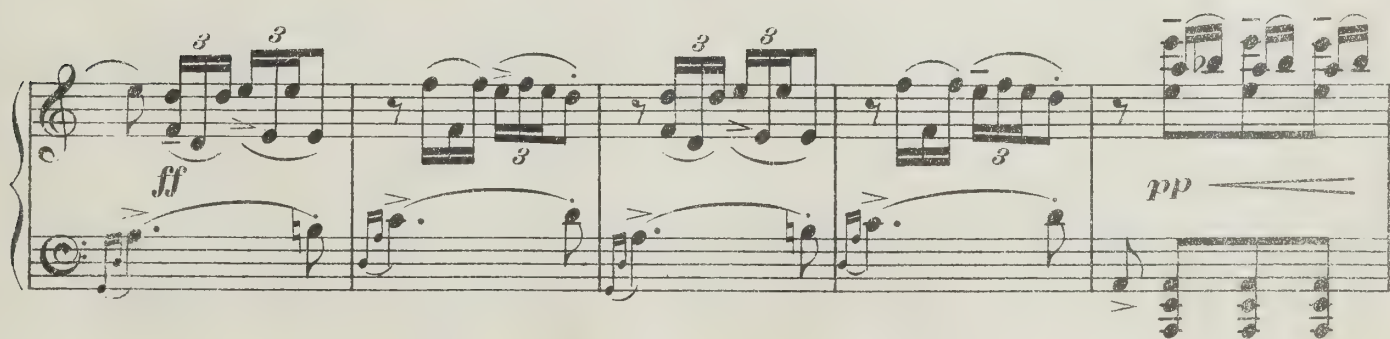
cresc. - - sempre - - - *ff*

mf

p f

ff marc.

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The first system of the piano score consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features a series of eighth-note chords and single notes, with a dynamic marking of *sfz* (sforzando) and a breath mark. The lower staff continues the harmonic accompaniment with similar rhythmic patterns. A glissando is indicated in the upper staff, and a *lunga* (long) marking is present at the end of the system.

LE CERCLE MAGIQUE. (Récit du Pêcheur.)

Andante molto tranquillo. (M. ♩ = 44)

The second system of the piano score continues the accompaniment. It features a melodic line in the upper staff, marked *m. d. Sopra* (mezzo di Sopra), and a dynamic marking of *pp* (pianissimo). The lower staff provides a steady harmonic support with chords and moving lines.

The third system of the piano score shows a continuation of the musical themes. The upper staff has a melodic line with a dynamic marking of *mf* (mezzo-forte). The lower staff maintains the harmonic accompaniment with chords and moving lines.

The fourth system of the piano score concludes the piece. It features a melodic line in the upper staff with a dynamic marking of *pp* (pianissimo). The lower staff provides a steady harmonic support with chords and moving lines, ending with a final *pp* marking.

poco rit. *a tempo*

p *mf* *pp*

breve *lunga*

poco rit. *pp a tempo*

MINUIT. (Les Sortilèges.)
Lento e lontano. (M. ♩ = 72)

1 2 3 4 5 6

mf *pp* *mf* *pp* *mf* *pp* *mf* *pp*

2 Ped.

7 8 9 10 11 12

mf *pp* *mf* *pp* *mf* *pp* *mf* *pp*

2 Ped.

pp *mf*

2 Ped.

DANSE RITUELLE DU FEU.

(pour chasser les mauvais esprits.)

All^o ma non troppo. (M. ♩ = 126)

The musical score is written for piano and features a 2/4 time signature. It consists of five systems of music. The first system shows a piano introduction with a tremolo in the right hand and a melodic line in the left hand, marked with dynamics *f*, *pp*, *f*, *pp*, *mf*, and *pp*. The second system continues the piano introduction with similar dynamics and includes a *tr* (trill) marking. The third system introduces a vocal line in the right hand, marked *mf marc. il canto*, while the piano accompaniment continues. The fourth system shows the vocal line continuing with a melodic flourish. The fifth system is labeled *CANDELAS.* and features a vocal line with the lyrics *mf Ah! Ah! Ah! Ah!* and a piano accompaniment with a melodic flourish.

(quelques voix) *f*

Ah! _____

Ah! _____

*ff e molto marcato**sffz*
*Leo.**sffz*
Leo.

Ah! _____

Ah! _____

sffz
*Leo.**sffz*
Leo.

Ah! _____

Ah! _____

Ah! _____

sffz
*Leo.**sffz*
*Leo.**sffz*
Leo.

Ah! — Ah! —

sf Led. * *sf* Led. *

f *pp*

ff Led.

molto dim. *pp* 2 Led.

mf cresc. *f* *dim.*

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First system of musical notation. Treble and bass staves. Dynamics: *p cresc.*, *ff*, *dim.*, *p cresc.*. Performance markings: *Leg.* (left), *Leg.* (right).

Second system of musical notation. Treble and bass staves. Dynamics: *ff*, *dim.*, *p*. Performance markings: *Leg.* (left), *Leg.* (right).

Third system of musical notation. Treble and bass staves. Dynamics: *p cresc.*. Performance markings: *Leg.* (left), *Leg.* (right).

Fourth system of musical notation. Treble and bass staves. Dynamics: *ff*, *dim.*, *p cresc.*, *ff*, *dim.*. Performance markings: *Leg.* (left), *Leg.* (right).

Fifth system of musical notation. Treble and bass staves. Dynamics: *p*, *pp poco rit.*, *morendo*. Performance markings: *Leg.* (left), *Leg.* (right).

Sixth system of musical notation. Treble and bass staves. Dynamics: *pp a tempo*, *trm*, *piu pp*. Performance markings: *Leg.* (left), *Leg.* (right).

First system of musical notation. The upper staff features a melodic line with trills and slurs, marked with dynamics *poco*, *f*, *pp*, *mf*, *pp*, *mf*, and *pp*. The lower staff provides harmonic support with sustained notes.

Second system of musical notation. The upper staff continues the melodic line with trills and slurs, marked with dynamics *mf*, *pp*, *mf*, *p*, *mf*, *p*, *mf*, and *p*. The lower staff continues the harmonic support.

Third system of musical notation. The upper staff features a melodic line with trills and slurs, marked with dynamics *mf* and *mf marc. il canto*. The lower staff continues the harmonic support.

Fourth system of musical notation. The upper staff features a melodic line with trills and slurs. The lower staff continues the harmonic support.

Fifth system of musical notation. The upper staff features a melodic line with trills and slurs, marked with dynamics *mf* and the text *LADELAS. Ah! Ah! Ah! Ah!*. The lower staff continues the harmonic support.

Quelques voix *f*

Ah! _____ Ah! _____

ff e molto marcato

sfz Led. * *sfz Led.* *

Ah! _____ Ah! _____

sfz Led. * *sfz Led.* *

Ah! _____ Ah! _____ Ah! _____

sfz Led. * *sfz Led.* * *sfz Led.* *

Ah! — Ah! —

sfz *Led.* *

f *pp* *2 Led.*

ff *Led.*

molto dim. *pp* *2 Led.*

mf cresc. *f* *dim.*

Poco a poco affrettando

23

First system of the piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamics include *p marc.*, *sfz*, *mf*, and *sfz*. The key signature has two sharps (F# and C#).

Second system of the piano accompaniment. The right hand continues the melodic development with some triplet figures. Dynamics include *sempre cresc.*, *ff*, *p subito*, *cresc.*, and *f*.

Third system of the piano accompaniment. The tempo changes to *Più mosso, ma giusto.* and the dynamics are *molto marc.* and *sfz*. The right hand has a more active melodic line.

Fourth system of the piano accompaniment. It includes vocal entries marked *Ah!* in the right hand. The piano part features *sfz* dynamics and triplet patterns in the right hand.

Fifth system of the piano accompaniment. It continues with vocal entries *Ah!* and piano dynamics of *sfz* and *ff sempre*. The right hand has a complex melodic line with many triplets.

Sixth system of the piano accompaniment. The right hand has a dense texture of chords and triplets. The system concludes with a *ff* dynamic.

SCÈNE

Poco moderato. (M ♩ = 69)

First system of the musical score, marked *Poco moderato* (M ♩ = 69). The music is in 3/4 time and D major. The right hand features a melodic line with triplets and quintuplets, while the left hand provides a harmonic accompaniment. Dynamics include *mf espr.* and *p*.

Second system of the musical score, marked *Allegro* (M ♩ = 100). The tempo increases, and the music becomes more rhythmic. The right hand continues with melodic patterns, and the left hand features a more active bass line. Dynamics include *ff*.

Third system of the musical score, marked *Tempo I*. The tempo returns to the original *Poco moderato* pace. The music is characterized by a series of accented eighth notes in the right hand. Dynamics include *dolce*.

Fourth system of the musical score, featuring dynamic changes. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs. Dynamics include *f*, *p*, *f*, *p*, and *mf*.

Fifth system of the musical score, concluding the piece. The right hand features a melodic line with triplets and quintuplets, and the left hand provides a harmonic accompaniment. Dynamics include *p*.

CHANSON DU FEU FOLLET.

Vivo. (♩ = 69.)

The musical score is written for voice and piano. It begins with a tempo marking 'Vivo. (♩ = 69.)' and a key signature of one sharp (F#). The piano part features a rhythmic accompaniment with chords and single notes, often marked with 'pp' (pianissimo) and 'sfz' (sforzando). The vocal part consists of a single melodic line with lyrics in French. The lyrics are: 'Lo mis - mo que er fue - go fá - tuo, lo mis - mi - to es er - L'a - mour est flâm - me et ca - pri - ce, l'a - mour est un feu - que - ré. fol - let.' The score is divided into four systems, each with a vocal staff and a piano staff. The piano part includes various musical notations such as '2 Ted.', 'Ted.', 'Ted. (sempre simile.)', and 'Ted. (simile)'. The vocal part includes various musical notations such as 'pp', 'sfz', and '3' (triplets).

Lo mis - mo que er fue - go fá - tuo, lo mis - mi - to es er -
 L'a - mour est flâm - me et ca - pri - ce, l'a - mour est un feu -

que - ré.
 fol - let.

Lo mis - mo que er fue - go fá - tuo, lo mis - mi - to es er -
 L'a - mour est flâm - me et ca - pri - ce, l'a - mour est un feu -

que - ré. Le ju-yes, y te per - si - gue,
fol - let. Vous le sui-vez, il s'es - qui - ve,

le ya-mas, y e - cha á co - - ré. i Lo mis - mo que el fue-
il 3 vous suit quand vous fu - - yez. L'a-mour est flam-me et

- go fá-tuo, lo - mis - mi-to es er - que - ré.
- ca - pri-ce, l'a - mour est un feu fol - let.

Ped. (simile)

Mal-ha -
Mal-heur

ya los o - jos ne-gros que le al - can-za - ron á ver!
aux yeux qui vou - lu-rent voir sa flam-me vol - ti - ger!

pp *sfcz.*
Ped.

Mal-ha -
Mal-heur

sfcz. *sfcz.* *sfcz.*
* Ped. (simile) Ped.

ya los o - jos ne-gros que le al - can-za - ron á ver!
aux yeux qui vou - lu-rent voir sa flam-me vol - ti - ger!

Ped. Ped. (sempre simile.)

Mal - ha-yaerco - ra-zón tris - te - que en su lla-ma
Mal 5 - heur au cœur mi-sé - ra - ble Qui dans sa flamme

qui-so ar - - dé! i Lo mis - mo que er fue - go fá-tuo se - des -
a brú - - le! L'a-mour est flam-me et ca - pri-ce qui fuit
colla voce.

poco rit.

morendo - - a tempo

- va-ne-ce er - que - ré!
com-me un feu fol - let!

sffz *pp*

Ted. *** *Ted.* ***

molto dim.

ppp

PANTOMIME.

29

Allegro (M. ♩ = 132)

The musical score is written for piano and violin. The piano part is in 3/4 time, and the violin part is in 3/4 time. The score is divided into five systems. The first system begins with a forte (ff) dynamic and a piano reduction (Red. f). The second system continues the melodic development. The third system includes a piano (p) dynamic, a crescendo (cresc.), and a forte (f) dynamic. The fourth system features a piano (p) dynamic, a crescendo (cresc. sempre), and a sforzando (sfz) dynamic. The fifth system concludes with piano (p) and mezzo-forte (mf) dynamics. The score includes various musical notations such as slurs, ties, and articulation marks.

ff
Red. f
p cresc. f
cresc. sempre
sfz
p mf

First system of a musical score. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff with dynamic markings *p* and *mf*, and a bass line in the lower staff. The system is divided into two measures by a double bar line.

Second system of the musical score. It continues the melody and bass line from the first system. The upper staff has a dynamic marking of *pp*. The system is divided into two measures by a double bar line.

Third system of the musical score. The tempo and mood are indicated as "Andantino tranquillo (M. ♩ = 168)". The upper staff has a dynamic marking of *p* and the lower staff has a dynamic marking of *pp*. The system is divided into two measures by a double bar line.

Fourth system of the musical score. The upper staff has a dynamic marking of *p espr.* and the lower staff has a dynamic marking of *sempre marcato il canto*. The system is divided into two measures by a double bar line.

Fifth system of the musical score. It continues the melody and bass line from the fourth system. The system is divided into two measures by a double bar line.

pochisso rit. *a tempo*

sonoro ma non f

m.d. *cresc.*

p *pp* *pochiss. rit.*

a tempo *rall. poco a poco*

espr.
pp

poco rubato
cresc.
mf
poco rit.

a tempo, ma calmo
pp
morendo
dolce espr.
2 Ped.

(come un eco)
poco
ppp

DANSE DU JEU D'AMOUR.

Allegretto mosso. (M. ♩ = 60)

dolce espr.

The musical score is written for piano and voice. It consists of five systems of staves. The piano part is in 3/8 time, featuring a steady eighth-note accompaniment in the left hand and more complex melodic lines in the right hand. The voice part enters in the fifth system with the lyrics 'Tùe-res a - quel mal gi - Cest toi cet a - mant in -'. The score includes various dynamic markings: *pp* (pianissimo) at the beginning and end, *cresc.* (crescendo) and *mf* (mezzo-forte) in the middle, and *dim.* (diminuendo) and *p* (piano) in the fourth system. Pedal markings include '2 Ped.' at the start and 'legg. Ped. * Ped. *' at the end. The tempo is marked 'Allegretto mosso. (M. ♩ = 60)' and the expression is 'dolce espr.'.

pp

2 Ped.

cresc. *mf*

dim. *p*

L'ANTO.

pp

*legg. Ped. * Ped. **

Tùe-res a - quel mal gi -
Cest toi cet a - mant in -

ta - no - queu-na gi - ta - na que - ri - a;
fa - me - Que mon coeur cro-yait sin - ce - re

Toujours semblera

el què - ré que e-lla te da - - ba tu no te lo me - - re -
 Mais l'a - mour de ma pau - vre à - me tu ne le mé - ri - tais

ci - as!
guê - re!

dolce marc.

pp

pp

1. ed.

* 2. ed.

The image shows a musical score for the song "The Rose Tree." It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle and bottom staves are piano accompaniment. The middle staff is in treble clef and the bottom staff is in bass clef. Both piano staves have a key signature of one sharp (F#) and a 2/4 time signature. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal line consists of a single melody line. The score is written in a traditional musical notation style with notes, rests, and a key signature of one sharp.

Quien lo ha - bi - a de de - ci - que con o - tra la ven -
 Tu fai - sais à mon a - mour - des pro - mes - ses men - son -

p *pp*

Ad. sempre

- di - as!
 ge - res!

pp

*

pp *mf*

pp *mf*

p *pp*

dolce espress.

f

pp

2da

mf

dim.

p

pp

pp

2da

The musical score consists of five systems of two staves each. The first system begins with a forte (*f*) dynamic and a *2da* (second ending) marking. The second system features a piano (*pp*) dynamic. The third system includes a mezzo-forte (*mf*) dynamic. The fourth system starts with a *dim.* (diminuendo) instruction and a piano (*p*) dynamic. The fifth system begins with a pianissimo (*pp*) dynamic and ends with a *2da* marking. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex and expressive piece.

pp

pp

Poco meno mosso che

pp (bisbigliando)

Soy la voz de tu des-ti-no! Soy er fue-go en que te a-
Je suis l'air que tu sou-pi-res! La voix qui parle en-ton

pp

bra-sas! Soy er vien-to en que sus-pi-ras!
om-bre! La flam-me qui te con-su-me!

cresc.

Soy la mar en que nau-fra-gas! Soy la mar en que nau-fra-gas!
La mer où ton à-me-som-bre! La mer où ton à-me-som-bre!

poco rit.

Tempo 6

f colla voce

Poco più mosso che $\text{♩} = \text{♩}$

The musical score is written for piano in 3/8 time, with a key signature of two flats (B-flat and E-flat). The tempo/mood is indicated as "Poco più mosso che" followed by a quarter note equals a quarter note. The score consists of five systems of two staves each (treble and bass clef).

- System 1:** Features a forte (*f*) dynamic in the first measure, followed by a piano (*p*) dynamic. The melody in the right hand includes slurs and accents.
- System 2:** Continues the melodic development with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) and another forte (*f*) section.
- System 3:** Starts with a mezzo-forte (*mf*) dynamic, showing a steady melodic ascent in the right hand.
- System 4:** Includes a "poco affret." (poco accelerando) marking and a fortissimo (*ff*) dynamic, indicating a more intense and faster section.
- System 5:** Concludes with a "poco" marking and a final cadence marked with a double bar line and a flower-like ornament.

Throughout the piece, various musical notations are used, including slurs, accents, and dynamic markings (*f*, *p*, *mf*, *ff*) to guide the performer's interpretation.

FINAL.

LES CLOCHES DU MATIN.

Allegretto tranquillo. (M. $\bullet = 80$)

Allegretto tranquillo. (M. ♩ = 80)

p marc.

2 Ped.

CANTO.

mf

pp

Ped. sempre

cresc.

cresc.

Ya es - tá ci des - pun - tan - do el
la clar - té du

di - jour Can - tad, Chan - tez, cam - pa - nas, les clo - ches, can - ma

- tad, *joie* que voi vueil - ve la glo - ria
 - mour. ci ve - nir mon a -

più cresc. *f* *ff* *mf* *ff* *fff* *3* *8^a*

ff sempre *Largamente* *etc.* *etc.*

rit. *marcatissimo* *rit. molto* *fff* *8^a*

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 El amor brujo

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